

AN INVESTIGATION INTO CONCEPTUAL ART WITH POSITIVISM APPROACH (A Case study of Joseph Kosuth)

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ABSTRACT

Positivism as one of the major trends emerged through Philosophical views of Auguste Comte, was challenged by the 80's contemporary artists, especially in America. The main question is that in what condition is Absolutism approach in contemporary art and if this school's doctrine is still valid and reliable? This research is an explanation on the situation produced by Conceptual art, a situation in which the artwork meaning was challenged as a visual object, or more widely as a direct experience. The 80's artists questioned the constant mental structures and proposed a new method for the present time. Consequently, this approach led to basic and important changes in the art field. The basic issue of this paper is the encounter and operation of contemporary art, especially Conceptual art facing Positivist approach. In Conceptual works of art, the viewer is invited to participate and is considered as an element of the art essence. This matter signifies the contemporary artists' concerns for finding the best possible implement for expressing individual views in art. Where nothing constant can be found, and the idea is able to unsettle everything. The present research has criticized the positivist idea through Conceptual art via descriptive-analytic approach, and the American artist, Joseph Kosuth has been analyzed as the case study. The results show that Kosuth questions the essence of art by using language and words as a medium and also emphasizing the idea, considers the experience as an interpretable affair and thus invalid, hence it leads the viewer to a new and different thought.

Key words: Positivism, Conceptual art, Kosuth, Art criticism

1. INTRODUCTION

The art of 20th century has persistently questioned the old tradition of 'painting' as a medium for representation. In the early 20th century Braque and Picasso's decision to use routine objects in their paintings such as newspaper, tablecloth or rope shows their effort to expand the content of the canvas beyond the painting. This conflict with the canvas became a vogue for many artists of this century, like Malevich, Tatlin, Pollock and also a painter like Richard Prince which his abstract paintings were formed in the computer before the canvas. Abstract, Surrealism and all the other styles of 20th century played a role in challenging the traditional painting altogether.

Another characterization of the period focuses on the 'experimental' nature of its art: artists bursting from the shells of painting and sculpture in a huge variety of ways and incorporating new materials into their work; paintings affixed with readymade objects or fragments of objects representing everyday life; shifts in focus away from 'objective' representation to personal expression; uses of new technological media to render meaning and new ideas of time and space. 'All art is experimental,' US film and video critic Gene Youngblood wrote, 'or it isn't art.' (Rush, 2005: 7)

What Academism in continues centuries had introduced as the dominant art, was questioned by the formation of modern art; and hence it was possible to challenge all everything which was known as the official and prevalent art. But Positivist approach has deeper roots and they must be aimed for progression of the modern art. Where can appearance backgrounds of Positivist approach be searched? How did this philosophical attitude affect the contemporary period? How can we accept the positivist opinion and viewpoints? This research tries to answer such questions; Questions which are unavoidable for understanding and comprehending the characteristics of contemporary art. So, first the Positivism definitions are discussed, therefore the case study of the research, *One and a Three Chair* of Joseph Kosuth is investigated and analyzed.

Research Background

Previous studies indicate that positivism has been only discussed and analyzed in its philosophical aspect and the main emphasis was not based on artistic issues, specifically visual arts; we can point out articles like; "positivism and sociology in Iran" (Karimi, 1385), "logical positivism and criticizing viewpoint of Hobermars towards it" (Mottaghi, 1392) and "Opposition the idea of Husserl with the idea of positivist" (Aghaei, 1386); only there is a relatively related article of "art and concept" (Hashemi, 1393) that there is a philosophical viewpoint in it. This research can be considered as the first scientific attempt in field of searching the relation of positivism and conceptual art in terms of criticizing west fundamental thought which is done by referring to documents and appropriate library references. On the other hand, an interfiled approach for clarifying the mutual and differential points of issues became necessary that this issue by generalizing philosophical thoughts of positivist thinkers on visual issue and specifically conceptual art will provide new and significant results.

Positivism History

Empiricism was emerged as a kind of philosophy in the 16th century in England which its historical roots dated back to 13th and 14th century. Francis Bacon was the main founder. After Bacon, other famous characters in English empiricism

philosophy in 17th and 18th century, such as Thomas Hobbes, John Locke, George Berkeley and David Hume fortified and reinforced this philosophy; therefore it was spread all over the Europe and America and became the fundamental of west culture. According to the main theory of Empiricism codified by John Locke, there is nothing known as innate cognition as Plato and Descartes had mentioned. The history of this opinion goes back to the Sophists times, but because of prevalence of Plato's philosophy in the medieval centuries which was against the Sophist opinions, when it was discussed by the English philosophers in recent times, it was at the center of attention and brought many results (Saneyi-darreh-bidi, 1384: 235).

Positivistic philosophy (religion circle)

Positivistic philosophy means absolute recognizing free from any doubt, with certainty. This term is used in new eras first by Aguste Conte (1857-1798) French philosopher and they have considered him as the founder of positivistic philosophy; its basis are formed by relying on immediate senses data, for this reason, it was considered as the opposite of idealism (Mesbah, 1364: 49). After Aguste Conte, in first half of 20th century in Vienna, a group of researchers has formed a society called religion circle and have based their studies on Aguste Conte. In positivistic philosophy of Aguste Conte, it is started an extensive discussion about human sciences as sociology and its differences and similarities with natural sciences. The philosophy of Aguste Conte has approved experience as a reliable criterion from ignorance and truth from mistake and from that time, the term "positive" is considered as a philosophical criterion, it is developed in first half of 20th century by the members of religion circle called new positivism, as a independent philosophical field with its own criteria (Saneyi Dare Bidi, 1384: 246-247). French Aguste Conte believed that whole human history includes 3 stages that these three stages are: 1- first Celestial stage (divine) that relates the accidents to metaphysical reasons, 2. Metaphysical stage (Philosophy), that seeks for the reason of accidents in unseen essence and nature of objects, 3. Positivism stage (positivistic or scientific stage) that instead of searching for the reasons of phenomena, it emphasizes on the reason of their emergence and their relations with each other, this is the same stage of realizing (Mesbah, 1364: 49). According to Conte, in educational stage, ositive is the only direct observation and the criterion of truth, it means the truth is determined through observation; he even considered whatever is not seen directly as metaphysical and unscientific (same). The most obvious and challengeable doctrine of logical positivism is the principle of verification. In a way that the prerequisite for the meaning of any sentence, or issue is that it shall be explained theorematic or analytical or researchable in terms of experimental (Khorramshahi, 1378: 24). They say only the issues that are empirical predicate, are significant and true; for instance "this fish is red", because "red" is a observable feature. The main objection of positivism is that the principle of verification is leading to originality of self in an extremist way (Same: 27).

Criticism of positivistic thought

Positivistic tendency is having many bugs, below we are pointing out some of its important ones:

1. With such tendency, the strongest columns of recognition, it means presence recognition and logics will be lost and by losing them we cannot present any logical explanation for correctness of recognition and its conformity with truth, therefore, in view of positivists, true recognition is a recognition that is accepted by others and it can be approved by sensory experience.
2. Positivists have put their fulcrum point on sensory perception which are the most vibrant and the most discredited points in recognition and sensory recognition is in danger of mistake more than any other kinds of recognition.
3. Based upon positivistic tendency, there remains no place for any scientific principle as a total, absolute and emergent issue, since these features are not approvable through sensory and we can only accept the things which are approved through sensory experience.
4. The most important dead-end that positivists are caught in, are the mathematical problems which are solved through logical concepts. It means the same concepts which are nonsense according to them; but on the other hand, considering nonsense and unscientific being of mathematics is such Calumnious thought that none of thinkers are daring to talk about it (Mesbah, 1364: 189-190).

In this period, logic is the criterion of truth and it is got rid of traditions and ancient beliefs. This issue in politics, society, law, economics, behavior and art and... is placed at top. In the light of such wisdom and modern science, human has stepped in conquest and domination over all the phenomena. All the things shall bow in front of authority and human intellect. While, the basis of ordinances by intellect to be whatever except experiencing, the result will be in an extremist way based upon positivistic logic and unchangeable. The attempt of western human to interpret events in an empirical way is spread in the world of art. On the other hand, contemporary artists were trying to take are free from objectivity and as a result to get rid of its commercial values and to eliminate the boundary between an artistic object and other objects. In accordance to them, paintings and sculptures are not anything more than the transporters of thoughts and events' descriptions and situations. Therefore, by using wide range of medias and tools and by emphasizing on the position of idea and thought and also the process of creation have challenged the preset boundaries of art.

Beyond Painting and Sculpture

In 1955, as in 1905, an exhibition of 'new art' was likely to consist of paintings and sculpture, and perhaps drawings and prints. An exhibition consisting of the best and also the most provocative works produced during that half-century would of course demonstrate its diversity- not only stylistic change but drastic changes in materials and methods such as would not have been dreamt of during the centuries between Renaissance and our own times, and of course the establishment of abstract art. Artists had on occasion gone into adjacent but non-art areas to explore other processes- And there had been two truly radical challenges to the status of art and of the artist: Duchamp's detaching of the concept of art from that of a specially created object and the rejection of art as an activity of any social value in favour of a direct contribution to the life of society through productive work in factories, argued for and exemplified by a group of Russian Constructivists in the early twenties. Duchamp's act identified all artistic value and refused the artist any place in the modern world (Lynton, 1989: 317).

The artist of 20th century is not only do style changing, in addition to it, he uses traditional tools and materials with new materials in his field; on the other hand he emphasizes on autonomy of the art and he is looking for ideal of art for art. Modern art wants to be its own ultimate, not a tool for promoting political, religious and behavioral doctrines. Interlinking of different artistic fields in modern art has approved the challenging, rebellious, aggression (in the lightest mode) attributes.

The experience of new forms means and out of boundary mean that modern art passes specific geography of artist, experience of philosophical elements and use of abstract elements in creating new forms including play with colors, forms, perspectives, volme, level and other fundamental principles of visual arts, considering common people and creating understandable shapes for common people like pop music or pop art paintings are other features of modern art and approve the state of Danto.

The artist of the 20th century does not confine himself to only stylistic changes and uses new materials and media beside traditional media; on the other hand he emphasizes autonomy of the art and follows the art for art's sake ideal. Modern art wants to be its own extremity, and is not...

This view championed by, among others, Marcel Duchamp, put the artist at the very core of the artistic enterprise in a new way. No longer under the gravitational pull of the canvas, the artist was free to express any concept through whatever means possible. The manner in which expression is conveyed and the means used to achieve it have led to such a proliferation of materials that one critic, Arthur Danto, has declared 'the end of art' as we have known it. 'It came to an end,' he writes, 'when art, as it were, recognized that there was no special way a work of art had to be' (Rush, 2005: 8).

Conceptual art: definitions & characteristics

Starting in the mid-sixties, an extended free-for-all began in art which lasted for almost a decade. This free-for-all, a broad and extremely diverse range of activities known as Conceptual, Idea, or Information Art- along with a number of related tendencies variously labelled Body Art, Performance Art and Narrative Art- was part of a widespread abandonment of that unique, permanent yet portable (and thus infinitely saleable) luxury item, the traditional art object. In its place there arose an unprecedented emphasis on ideas: ideas in, around and about art and everything else, a vast and unruly range of information, subjects but more appropriately conveyed by written proposals, photographs, documents, charts, maps, film and video, and above all by language itself (Stangos, 1994: 256). In fact, Conceptual art

Conceptual Art, as it came to be known, was one of several inter-related, overlapping alternatives to traditional forms and exhibition practices (Stangos, 1994: 259).

The origins of Conceptual art are traced to Marcel Duchamp and the anti-art gestures of Dada, and then establishes links to those artists who emerged in the 1960s and the early 1970s; and finally challenges the artist place as one of the characteristics of the 1960s. Here the question is 'What is art? Must it be a unique, saleable luxury item? Can it be a concept that never takes material form? Or an idea for a work that can be repeated endlessly?' Conceptual art favours an engagement with such questions. It can take many forms: photographs, videos, posters, billboards, charts, plans and, especially language itself (Godfrey, 1998: 4).

Duchamp's radical shift of emphasis from object to concept allowed for multiple methods to be introduced to a redefined artistic enterprise. The type of thinking he encouraged made explorations into different media and artistic forms seem very natural, almost expected. Especially for those who found the 'business' of art so distasteful, Duchamp's liberal approach to materials and forms detached the object from commercial appeal, at least initially because it was the *idea* the was important (Rush, 2005: 21-22).

There are five main characteristics of conceptual art represented from Lippard's point of view which challenges the creation process of the work of art.

1. Conceptual art aims to remove the traditional emphasis on sensory pleasure and beauty, replacing it with an emphasis on ideas and the view that the art object is to be 'dematerialized'.
2. Conceptual art sets out to challenge the limits of the identity and definition of artworks and questions the role of agency in art-making.
3. Conceptual art seeks, often as a response to modernism, to revise the role of art and its critics so that art-making becomes a kind of art criticism, at times also promoting anti-consumerist and anti-establishment views.
4. Conceptual art rejects traditional artistic media, particularly the so-called plastic arts, in favor of new media of production such as photography, films, events, bodies, mixed media, ready-made, and more.
5. Conceptual art replaces illustrative representation by what some call 'semantic representation'- semantic not only (not necessarily) in the sense of words appearing on or in the work of art itself, but in the sense of depending on meaning being conveyed through a text or supporting discourse (Rorimer, 2001 :37).

Representations of language are by no means foreign to the visual arts. Only since the second half of the 1960s, however, has language been defined as a medium for independent use in place of materials such as paint, watercolor, charcoal, clay, stone, or bronze. Robert Barry (b. 1936), Ian Wilson (b. 1940), Joseph Kosuth (b. 1945), and Art & Language (founded 1968) proclaim the ascendancy of language as a vehicle of representation at the disposal of visual artists. In their respective oeuvres, linguistic elements function without subordination to an all-encompassing pictorial field or sculptural format and, equally significant, without direct or necessary affiliation with the literary arts. As a pictorial and/or sculptural medium, language serves to replace brush and canvas while supplanting the need for substantive materials (Rorimer, 2001: 71).

From the view of conceptual art, painting and sculpturing are Formalism and aesthetics. While live art is an art challenges the nature and essence of art. Joseph Kosov by borrowing from the philosophical terms explains that formalistic art is a prior (before experience); and regardless to such truth that its use from philosophical interpretations are hobby and allegorical (for instance, If we want to discuss philosophical tatutologic) it relates, therefore, the main point is not ambiguous. If art is a search and explore in nature and essence of art, searches and new explorations are also art, although they are not compatible with traditional expectations of art:

"being artist means asking from the nature of art now. If anyone asks the nature of painting, he has not asked the nature of art. If an artist accepts painting (or sculpturing), he will accept the tradition of it too. Since the term art is general and the term paint is specific. Painting is a kind of art. If you paint, still you accept the nature of art and you have not asked it" (Kosuth, 1991: 18).

So far, we have reached two main conclusions about conceptual art. First, like literature, but unlike other traditional arts, it does not have sense experience as its medium of appreciation. Second, unlike all traditional art, it allows for a particular loose relation between base and artistic properties, so that a partial conception of the former suffices to determine the latter. These claims, and particularly the second, constitute the challenge conceptual art poses to traditional theorizing about the arts (Goldie, 2007: 62).

Artists associated with Conceptual art, whose practices followed immediately upon Fluxus innovation, altered the characteristics of painting and sculpture from within these categories rather than endeavoring to dissolve them. To this end, Conceptual artists extended, but did not totally obliterate, the physical and conceptual boundaries of the object even though, breaking the former paradigms of painting and sculpture, they rendered them unrecognizable (Rorimer, 2001: 71). All kinds of conceptual art must begin with the idea that challenges the empiricism; whether be made of words or not. What is important to artist is the understanding and comprehension process.

One and Three Chairs

As it is told, conceptual art is one of artistic forms of 1980s that has challenged the dogmatic approach of positivists; in this kind of explanation, it is not necessary that all the artistic ideas form a determined object. Levit believed that there is no need for criticism on art since artists can write their own analysis about art and their writings are having artistic nature like their paintings and sculptures (Linten, 1382: 501). Many people have considered the first art of Joseph Kosuth the sample of perfect conceptual art experience in 1960s. of course, this work is criticized due to different reasons. In the beginning of the year 1965, Kosuth has achieved an exquisite artistic view and has found a plan advocating complete separation of aesthetics and art. According to Kosuth the duty of art is to under question its own nature permanently and by extensive analysis aid to clarifying the question of "what is art?". Kosuth in his own perceptive framework, considers works of art like analytical plans that due to their redundancy cannot embrace any proposition about truths outside of art.

He started to enlarge the dictionary definition of abstract terms such as 'art' or 'chair' on photographic paper. All the works in this series bear the title *Art as idea as Idea*, whereby Kosuth on the one hand stresses the tautological character of art as such, and on the other makes clear that not the actual photographic plates, but the ideas to which they give expression, are what is to be understood as art. Purely verbal definitions here replace the formerly pictorial content of art, which is now no longer to be judged in aesthetic categories. Kosuth seeks to avoid conventional interpretations of his works as pictures or art objects at all costs. From Kosuth's point of view, "Pure Concept Art" had to abandon any reference to traditional materials and techniques and present itself exclusively in conceptual form (Marzona, 2005: 72).



Pic. 1. Joseph Kosuth, *One and Three chair*, Museum of modern art, New York, 1965, Ref: www.moma.org

In the tripartite works of the *Proto-Investigation* (1965), a utilitarian object such as a chair, broom, lamp, umbrella, hammer, saw, or box is bracketed by a black-and-white photograph of the object reproduced to scale and Photostat of its printed definition enlarged from a dictionary. Such works as *One and a Three Chairs* (1965), for example, carry the Readymade of Duchamp to another level of consideration. Combining three equal parts- a concrete thing, a photograph of it, and a text about it- they combine Duchamp's idea that art is a product of authorial selection with the idea propounded by Kosuth that it is also a self-reflexive signifying system. In "Art After Philosophy", his noted text of 1969, Kosuth encapsulated, 'Art is the definition of art' and is not 'concerned with questions of empirical fact.' In this regard, works from the *pro-Investigation* present photography and language- in lieu of other 'forms of representation- as they may seem to be 'at work' in the production signification (Rorimer, 2001: 94).

Joseph Kosuth *One and Three Chairs* is an example of documentation, where the 'real' work is the concept- 'what is art?' 'How do we present a chair?' And hence 'What is art?' and 'What is representation?' It seems a tautology: a chair is a chair, much as he claimed that 'art is art is art' was tautologous. The three elements that we can actually see (a photograph of a chair, an actual chair and the definition of a chair) are ancillary to it (Stangos, 1994: 265). They are of no account in themselves: it is a very ordinary chair, the definition is photostatted from a dictionary and the photograph was not even taken by Kosuth- it was untouched by the hand of the artist (Godfrey, 1998: 10).

His one and Three Chairs, a common folding chair, an actual size photograph of it and the dictionary definition of the word itself, is a progression from the real to the ideal which covers the basic possibilities of 'chairness' (Stangos, 1994: 265).

If we look now at the work by Josef Kosuth (pic.1), we see that he combines words and his visual presentation. But in this case precedence is given to the text. As Kosuth pointed out in 1969, his piece is 'purely conceptual art'. It was at this time that he claimed that 'The "purest" definition of conceptual art would be that it is inquiry into the foundation of the concept "art", as it has come to mean' (Godfrey, 1998: 133).

More specifically, Kosuth transformed the merely *abstract* negation of the aesthetic conception of art performed by the anti-art element of Duchamp's readymade into a *determinate* artistic negation, by producing 'conceptual art' as the third term in a dialectical triad: aesthetic object- readymade- conceptual art. As a result, his 'conceptual art' remained internal to the modernist conception of the autonomy of the artwork (Osborn, 2002: 33).

Kosuth thereby transformed the *indeterminacy* of Duchamp's generic conception of art into the determinacy of a new positivity: 'propositions as to art's nature'. Kosuth's 'pure' or 'theoretical' Conceptual art aspires to make a *new conceptual positivity* out of Duchamp's negations. As such it is dependent upon a quite particular philosophy of language (Newman, 1999: 57).

Conceptual Art anticipates and resembles philosophy of art. Kosuth writes that 'a work of art is a kind of proposition presented within the context of art as a comment on art' (Kosuth: 1999: 165). The manifestos of Conceptual Artists and the

writings of its critics are frequently anxious to differentiate Conceptual Art from philosophy. (Goldie, 2007: 241) Ayer's logical positivist philosophy of language provided Kosuth with the means to think self-referentiality without the aesthetic. The positivism of Kosuth's understanding of Conceptual art is a consequence of the dual context of his joint reception of Duchamp's work and leWitt's essay (Newman, 1999: 57-58).

The book of "art after philosophy" unlike its title it is not implying the priority of philosophy on art. The purpose of Kosuth from this title is to announce the end of philosophy and the beginning of art. According to Kosuth, 20th century have created the issue that we can call it "end of philosophy and start of art". on one hand, philosophy has been minimized and on the other hand after Marcel Duchamp, the art has been released from the limitations and has been developed. Kosuth says that by putting these two flows together he is trying to analyze the status of art and he explains "conceptual art". he also in this way, under the influence of lingual analysis philosophies and specifically out-standing representative of logical positivism in the world, English E.J. Ayer, has used one or two philosophical terms which are originally rooted from Conceptual philosophy to clarify his meaning. Specifically, he points out to distinguish analytical propositions from combinational ones and he says artistic works and art are of analytical propositions and works that are distributed as art are art and the tautology relation among them and the art is available, and assumptions like philosophical assumptions about art is the imposition of outer things on art. Kosuth and others are looking for a fully independent, conceptual, and self-referential art: "new propositions about the nature of art"

Kosuth and others came to aspire to the *completely*, autonomously and self-referentially, conceptual: 'new propositions as to art's nature'.

His use from these philosophical interpretations is allegorical and the truth is that it is not make his words more justifiable and not more understandable; only forms it with philosophical appearance. But regardless to this issue, the main message of Kosuth is completely obvious: philosophical aesthetics is not study of art, also it is its reducer and it prevents the creativity of art; formalism is not art (Newman, 1999: 58-59). Kosuth has not considered much on the features of language as a material and artistic tool and used most of language (analytical logic) as theoretical model of art work. By tracing conceptual art in present era- Duchamp preparations, we conclude what makes him to absorb his attention was the usage of "super-artistry" of artistic work – same questioning the nature of art and we call art whatever definable in such scope. Therefore, now artist can be defined: " the one who have asked about the nature of art" (Osborne, 1990: 44). All the works share certain characteristics: that the object or image is not given a unique aura, that the role of the artist is blurred, that there is an awareness of the context in which the work will be seen, and that the work is potentially critical of received opinions and beliefs. (Godfrey, 1998: 142) The work tends to defy formal analysis because one chair can be substituted for another chair, rendering the photograph and the chair photographed elusive to description. Nevertheless the particular chair and its accompanying photograph lend themselves to formal analysis. There are many chairs in the world; thus only those actually used can be described. The enlarged dictionary definition of the word chair is also open to formal analysis, as is the diagram containing instructions of the work.

What is specific to Kosuth is his importation into art-critical discourse of the logical positivist notion of an 'analytical' proposition: a proposition with an ideal, *tautological* content that is true by virtue of relations of meaning alone, and hence provides 'no information what-so-ever about any matter of fact'. Works of art, Kosuth claimed, *are* analytical propositions. As such, each work of art is 'a *definition of art*' (Osborne, 2002: 32).

2. CONCLUSION

Undoubtedly, going beyond the common boundaries of paintings and sculpturing from the end of 1950s in such extensive level had its reasons, but clarifying them is a tough task certainly. Conceptual artist tends to eliminate the object that can be owned and presented and re-produced. Conceptual artists like Kosuth tend to put idea or a concept for us by their chosen methods in every opportunity. Total purpose of conceptual art is to give wider implication to art (visual) and not to consider it depending on a specific object or not dependent to a specific place. This viewpoint of contemporary artist that there found no any certain point and all the things are relative and not absolute, causes change in traditional definition of art and the removal of preset boundaries. Any attempt in the definition of conceptual art will be place against this issue that "definition" is one of the main things in conceptual art. conceptual art maybe in accordance with an interpretation to be an art about the cultural role of definition; role model and not exclusive in defining the thing called "art". conceptual art, more than anything, is the art of questions and it has many questions within itself. The starting point of conceptual work is doubt and the initial idea is the most important part of it; positivistic approach and past dogmatism in connection with creation of art work has been changed and conceptual art is one of such vivid changes, by insisting on thought position and idea of artist on such big change. The works of conceptual artists are flourished in dialectical tension among negative form (shaped form on our awareness) and positive and specific truth that are the result of creative work. This method of feeling transfer and the tools have reproduced of materials that it seems "end of art" announced its classic concept. Since, conceptual art is intuitive and it is in relation with all kinds of other mental processes. Art is not a rigid issue and it doesn't have an absolute meaning. Specifically his intention is to indicate art is something different from aesthetics and limiting art to aesthetics and formalism, and making it decorative and ultimately denying of it from search and seeking for freshness.

In fact, Language can be assumed as the endorsement of conceptual art. Kosuth's work attacked the aesthetic definition of the artwork in the name of linguistic meaning. According to Kosuth, art is a question not of morphology but of function. This distinction is reflected in his distinction between a 'stylistic' Conceptualism which has failed to rid itself of residual morphological characteristics. Yet his own work functioned largely by placing language within the visual field (Newman, 1999: 61).

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